ART GALLERY OF ONTARIO

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Irene F. Whittome

Musée des Traces: Markings in Time

CREATED OVER A FOUR-YEAR SPAN AND ORIGINALLY EXhibited in a garage in Montreal, Irene F. Whittome's *Musée des Traces* critiques, queries, yet ultimately accepts the basic concept of a museum: the care and collection of cultural material, the desire to define identity, the preservation and restructuring of past activities. *Musée des Traces* is a "putting into an enclosure" of a series of traces or markings in time. Using 'found objects' (displayed as is or altered) and 'found' sites (the cityscape, recorded via photographs, in an ongoing cycle of development-destruction), Whittome frames and documents her *own* history and transformation. At the 'heart' of the installation, its powerful, expressive, enigmatic central focus, is a giant turtle – a Leatherback or *tortue Luth*, the largest marine reptile in the world.

A Fraser Elliott Foundation Canadian Contemporary Exhibition. E.R. Wood Gallery: October 19 – January 6.

BY MICHÈLE THÉRIAULT

Musée des Traces, a major installation by Irene F. Whittome at the Art Gallery of Ontario, represents the Montreal artist's first important solo exhibition in Toronto. As an artist museum, *Musée des Traces* is very personal. Its antecedents can be found both in the eighteenth-century *Cabinet de curiosités* and in a series of twentieth-century artist museums, such as Marcel Duchamp's *Boîte-en-valise* (1936-41) and Marcel Broodthaers' *Musée d'Art Moderne-Département des Aigles* (1968-72).

Whittome's museum evolved and took shape between 1985 and 1989 in an unused garage in Montreal's east end. This site became its exhibition space in the spring of 1989, opening to the public for two months. The work consists of a room with a replica of a giant Leatherback turtle in the center. Various objects are displayed around this tortoise on stands and shelves and in glass cases, along with a number of framed photographs.

Musée des Traces also forms the matrix from which three other installations evolved during the same period. *Illuminati* in 1987 at Montreal's Musée d'art contemporain, *Shamash* at the Power Plant in Toronto in 1988 and, the same year, *Ho T'u* at the Muséum in La Rochelle, France. In each case, the replica of a marine turtle was the constant, a focusing element in each further expansion of the artist's museum concept.

The presentation in *Musée des Traces* consists of typical museological devices and strategies: the ordering and classification of objects, the use of display cases, and a pleasing visual arrangement accentuating specific and desired correspondences. Labels identify many elements and documentation, in the form of books and maps, is available for consultation by the visitor.

Musée brings together traces or markings and vestiges that have intersected and influenced Whittome's creative process and determined the configuration of the piece. The central body of the turtle is an archetype that Whittome identifies with on a spiritual level. Its nomadic existence as it travels the oceans and its mythological history exemplify the notion of 'trace' . Several artifacts in *Musée* refer by their shape, texture and history to the turtle.

Musée des Traces, 1989, installation details.

Photos: R-M Tremblay

Meshing with these 'traces' are ones that refer to Montreal's urban transformations. Various sites that the artist found especially evocative were photographed, carrying with them the notion of a cycle of destruction-construction inseparable from Whittome's sense of identity. Fragments of older works such as *White Museum* or *Dolly*, produced in the 1970s, constitute another set of markings, along with a number of objects (a film case, a speaker box, a projector and stand) taken from the artist's own collections.

What may appear in *Musée* as a disparate accumulation of objects and images is, in fact, related to Whittome's personal experience. Thus, *Musée* becomes a container for layers of experience and for the processes of artmaking. In its development and in its finished form, this work focuses on the formulation of identity. However, the traces in question do not constitute an attempt to recapture the past. Rather, they accentuate an active process of situating oneself in the present.

Whittome's *Musée* queries the nature and function of museological structures. The artist appropriates them, subsuming this highly coded apparatus to a personal agenda and forcing a repositioning and reevaluation of common museological experience. Objects in museums 'signify', that is, they engage our gaze and forge discourses that are generally ideological and fit a historical continuum. Whittome's *Musée*, reinstalled within a traditional fine arts museum, slightly disturbs that historical continuum, encouraging the visitor to question the function and status of the object in museum collections.

At the AGO, *Musée des Traces* is housed in its entirety in a rudimentary wooden structure installed in the E.R. Wood Gallery. Built in 1917, this is the originating space around which the Gallery developed. It is appropriate that this work is displayed in what is now an Old Masters gallery, since the room's own diverse histories form layers that complement the process of formation of *Musée* itself. Histories resonate, foils for the unfolding of new ones.

Michèle Thériault is assistant curator of contemporary Canadian art at the AGO.

Irene Whittome. Musée des Traces.
E.R. Wood Gallery. October 19 – January 6.

Le *Musée des Traces* d'Irene F. Whittome à Toronto

L'ARTISTE QUÉBÉCOISE IRENE F. WHITTOME PRÉSENTE du 21 octobre au 6 janvier 1991 l'oeuvre-installation *Musée des Traces*. Whittome a mis quatre ans à réaliser ce musée d'artiste qui a paisiblement pris forme dans un garage désaffecté, site qui devint au printemps 1989 le lieu même de sa présentation au public montréalais.

Ce musée personnel s'articule autour d'une immense tortue marine érigée au centre de l'espace. L'artiste s'identifiant à cet imposant reptile porteur d'une tradition mythologique cosmogonique, l'entoure d'objets de toutes sortes et de photographies de sites évocateurs. Ces sites dans lesquels l'on retrouve un plan d'eau évoquent divers aménagements urbains à Montréal et dans ses environs. Les objets, par ailleurs, sont tantôt des fragments d'oeuvres antérieures, tantôt tirés des collections personnelles de l'artiste (projecteurs, objets primitifs). Le tout s'offre aux visiteurs selon les dispositifs de présentation muséologique conventionnels : étagères, socles, vitrines – et esquisse dans ce cadre une réflexion sur la représentation du moi et le processus du faire.

Au Musée des beaux-arts le *Musée des Traces* est intégralement remonté dans une structure de bois spécialement conçue pour le recevoir. Celle-ci est érigée dans la salle E.R. Wood, salle qui remonte aux origines du musée.

La re-présentation de cette oeuvre de Whittome dans un musée public entraîne le visiteur à s'interroger sur les rapports qui existent entre artiste, oeuvre, objet et le musée. De plus, l'accrochage dans la même salle d'une oeuvre réalisée en 1975 intitulée *Musée blanc II* (acquis en 1988 par le musée) souligne la présence soutenue de l'élément muséologique dans sa pratique artistique.

Musée des Traces est une oeuvre majeure de Whittome et sa présentation constitue la première exposition solo d'envergure de cette artiste québécoise à Toronto. Irene F. Whittome donnera une conférence avec diapositives dimanche le 28 octobre à 15 heures au Jackman Hall.

Withrow: Thirty Years in the Life [2]

BY MERIKÉ WEILER

Meriké Weiler: You've made a point of saying that you didn't want to be a 'star' CEO. But as director, how did you chart your course when you began in 1961?

William J. Withrow: I'd like to give credit here to my predecessor, Martin Baldwin. I inherited an institution with a value system, which was very unusual in the Canada of those days – a value system that resulted from Mr. Baldwin's knowledge of the international museum world. This was *not* some amateurish country store operation, by any means. Mr. Baldwin knew that one had to meet certain international standards in order to play in the big leagues for exhibitions. Though the Gallery schedule was loaded with very local, parochial – there's no other word – annual exhibitions of various art societies, to suggest that I brought in the *first* international exhibitions would be very untrue. Few and far between perhaps, but there *were* some great exhibitions … However, though it sounds naive, I must admit I never really thought about whether the art collected by this institution was 'meaningful' or would be meaningful at some future time. I thought it was a matter of doing missionary work. When I was young I had a very idealistic view (it's been tempered to a degree) that the best way to educate anyone is through art. That's Herbert Read's philosophy. It never dawned on me, really, that there might be large segments of our citizenry for whom our collection, with its Western orientation, might be meaningless. Sometimes I walk out the front door – it's like a United Nations along Dundas Street – and ask myself, what can we do to make the Gallery meaningful for all these people, who've perhaps never even *heard* of the Group of Seven and who probably couldn't care less?

I thought I was doing missionary work

What is the role of a gallery? To act as a shrine? To collect masterpieces, if possible?

But in whose terms are they masterpieces? Because I have resisted, actively resisted, the idea that there are *no* absolutes in art. I think Matisse is one of the great masters. But that has to be said now, Yes, but a great master in the context of the development of *Western* art. By that we mean the Judaeo-Christian-Greek-Roman-Western Europe axis through to New York. Of course, that's all been taken apart in turn … I don't think that having occasional exhibitions of the art of China or India, say, is going to solve the problem, because it smacks of tokenism. But that challenge I leave to my successor.

Perhaps one solution, given the money, would be to have more specialized museums.

The presence of the Royal Ontario Museum *has* definitely shaped this institution. We were never tempted to collect the decorative arts because, theoretically, the ROM was doing that. But photography's been worrying me for the last ten years. However, we're landlocked on this piece of property. I *do* think the answer lies in developing other institutions. At the time of the first development some 12 years ago, I put forward to the board the idea of an optimum size for an art museum. I suggested it wasn't just for the sake of the visitor's comfort, which is one factor (I've always been conscious of how much pleasure there is in visiting a small specialty museum). But also in terms of *management*, I think there's an optimum size. When the staff gets over a certain number it's difficult to manage effectively. So I think it's a rather happy circumstance that we *are* landlocked. It will force future developments in photography, industrial design, and architecture elsewhere perhaps. It pleases me that the Design Exchange was established and I like the idea that it's in a recycled downtown building. Actually, the museums I've enjoyed *most* tend to be ones that weren't designed as such originally. Castel Vecchio in Milan, for instance. Although one that *was* is, all things considered, my favorite museum in all the world – the Rijksmuseum Kröller-Müller in Otterlo.

Why?

Its scale and beautiful setting. The architecture is subservient to the purpose, and it's crisp and clean. And even gotten better with age. It's a terrific space for showing contemporary art (historical works are in an older part). I don't know of a museum that moves more easily through the sequence of years in its collection. A history lesson by osmosis: you just walk through to the present day in the latest wing.

Did you ever seriously consider studying architecture?

I would love to have been a museum architect because it's been a great fascination but no, not really. I went to university instead to take fine art. And at U of T, we played at being architects in one course at the School of Architecture. But at that time you had to have good maths. And I'm hopeless. Anyway, I was determined to become an artist. Not that I was prepared to starve in an attic perhaps, but I did draw very well. However, art history convinced me I was not *quite* good enough.

Director Bill Withrow in the steel skeleton of the AGO's new Sculpture Atrium.

How did you get started?.. the Saturday morning classes.

As a child, learning from Arthur Lismer was a privilege. As it was later, in university, with Professor Charles Comfort, whose classes were also on Saturday mornings in a redbrick drill hall that's still on St. George Street. He was a consummate technician and taught us historical techniques: how to prepare a ground and so on. We went through the whole business. Once, when I was 19, he said, 'It's a good thing that you're honest, Bill. You'd make a great fraud artist.' I could *do* all that. But as an innovative artist, no … And the significantly innovative is what it's all about. I would go home after seeing some exhibition and find myself copying. Not exact copies, of course, but obviously I'd been so impressed by what I'd seen that I was turning out imitations.

Painting brings more pain than pleasure

Do you still paint?

It brings me more pain than pleasure any time I've tried. I take it too seriously. Midnight comes around and … A couple of times I painted right through the night, going straight to work the next morning. You can't keep that up. Actually, a lot of museum directors are …

Closet artists?

Precisely. We never show our work.

As director, what exhibitions have given you the most pleasure?

Van Gogh and the Birth of Cloisonism and Roald Nasgaard's *The Mystic North* are two of the best examples. In both cases, there was a scholarly thesis that fed the mind. It wasn't just a titillation of the eyeballs, though there were beautiful paintings. So the shows appealed to the general public, while satisfying scholars. Curators, the media, everybody loved those shows. And Van Gogh had the added pleasure for me as CEO that it broke even. One of the few that did, because of that phenomenon called 'Van Gogh.'

The Mystic North *was satisfying on several levels. Many of the paintings – Mondrian's sand dunes, for instance – were very sensuous.*

You could walk through the show and get a great deal out of it without ever reading the labels or knowing what the thesis was. Pleasure, as well as the aesthetic experience. The best possible combination. But it's rare when the thesis a curator describes in his catalogue is so self-evident it bounces right off the wall. There's no need to argue.

Perhaps that will happen with some of the upcoming overview shows: Contemporary French Art, *for example.*

Overview exhibitions rarely have a thesis, beyond – look at what the artists of today are doing. Curators may speculate on what influenced an artist stylistically, intellectually, socially, but it's not exactly the same as having a thesis. I really have to be honest. In some ways I prefer older art because you can get a perspective on it. Contemporary art has its own different kind of excitement.

Considering some of the AGO's major exhibitions – Picasso, Canaletto, Mondrian, Michael Snow, The Bauhaus, The European Iceberg *– is there an overriding theme or vision that unites them?*

You take what opportunity you have to bring in important art, hoping that over the years you touch the high points of art history. At the same time, you have to be very careful about what the high points *are*, because in my short lifetime, things that were once disdained are now considered important. It's amazing how art historical views, not just market values, change. I don't feel defensive about the fact that there hasn't been any exhibition master plan. One would be hard pressed to realize that. The fact is, you grab opportunities, which often come in the form of individual curators who have contacts they've built up. Through their networks, through the respect their scholarship has brought, they're able to borrow. The best illustration was the Van Gogh, which we only attempted because of Bogamila Welsh. Every time you embark on a show of that magnitude, you start out with an A list, ending up with some works from the B list and from the C as well. When you play in the international game you've got to have something valuable to offer and we didn't even *own* a major Van Gogh. But Bogamila was able to borrow a lot of things by the force of her own scholarship, that I don't think the Gallery could have got otherwise. Another example? We had only *one* painting to do the Canaletto show. But again we had access to a scholar, W.G. Constable – in those days, Boston Museum's director and *the* English-speaking Canaletto expert. Obviously he had faith in this institution being able to put together what was the first major Canaletto retrospective in North America.

Facts are not the source of pleasure in the arts

To continue with the role of the Gallery: Does the AGO's upcoming Hungarian Festival satisfy some of the demands coming from government and from multicultural communities?

Of course, I am happy about the Hungarian exhibition for that reason. At the same time, we believe in the quality of the work, so it's a very satisfying combination. The world is changing at phenomenal speed. Among other things, it's not so western-dominated. In the nineteenth century, The Grange, with its Georgian mansion, was one of the grandest country estates in the then-new colonial (read Anglo-Saxon) capital of York. Now, with only the small Grange Park to remind us of those vanished woods and acres, the Gallery finds itself in the bustling cosmopolitan core of downtown Toronto. We're in the middle of Chinatown, the Italian consulate is right across the street and there are several other communities close by. So we're *trying* to find ways of attracting a wider, more varied audience. We're even trying to make the building, the architecture, such that it draws in people.

The question remains, who makes the rules, who judges, in a multiple society with pressure groups? And is it possible to make the art chosen more accessible – via more interactive techniques, perhaps? How do we break the accessibility gap?

All those things are valid. Though I would resist the idea that everybody has to communicate through computers. I've watched kids in the Group of Seven collection – they literally run to those machines. Whether they love the art *more* as a result of playing with computers is still a little problematic. I'm a bit of a skeptic, I guess. But that's why I've always supported the Gallery School. Not just because of what it did for me: that I'm director here today as a result. But because studio training can introduce people, kids especially, to the creative process, so they have a respect for creativity, an interest and a response. I really believe that *facts* are not the source of pleasure in the arts… I'm a dinosaur, I suppose.

Meriké Weiler is editor of the AGO News.

OCTOBER • CALENDAR OF EVENTS

2 Tuesday

Exhibitions

Prints from the Age of Rembrandt to Oct 14

Interventions to Nov 4

Lucius R. O'Brien to Nov 25

11:15am Film: ***National Dream***

3 Wednesday

1:15 & 6:45pm Course: ***Venetian Lights***

6pm Tour: ***Rendezvous with Art***

6:45pm Tour: en français

4 Thursday

9:15am ***Gallery Hopping*** / Rosedale

5 Friday

11:15am Tour: ***Artful Conversation***

Ottinger's *Ticket of No Return.*

12:30pm Noon-Hour Films

7pm Film: Special

7 Sunday

2:30pm Tour: en français

9 Tuesday

11:15am Film: ***National Dream***

7pm Film: ***Ottinger***

10 Wednesday

6pm Tour: ***Rendezvous with Art***

6:45pm Tour: en français

Free admission Wed eve

11 Thursday

11am Grange Lecture

12 Friday

12:30pm Noon-Hour Films

11:15pm Tour: ***Artful Conversation***

7pm Film: ***Ottinger***

14 Sunday

11am ***Sunday Start with Art***

1pm Film: ***Ottinger***

2:30pm Tour: en français

3pm Walking Tour: ***Lucius R. O'Brien, Visions of Victorian Canada*** with the curator

16 Tuesday

11:15am Film: ***National Dream***

7pm Film: ***Ottinger***

17 Wednesday

9:30am ***Art in the Morning***

1:15 & 6:45pm Course: ***Venetian Lights***

6pm Tour: ***Rendezvous with Art***

6:45pm Tour: en français

7 & 7:30pm ***Young at Art*** / ***Interventions***

19 Friday

11:15am Tour: ***Artful Conversation***

12:30pm Noon-Hour Films

2pm Walking Tour: ***Dürer and the Golden Age in Nuremberg*** with the curator

7pm Film: ***Ottinger***

20 Saturday

Exhibitions open

Dürer and the Golden Age of Nuremberg Oct 20 – Dec 2

Irene F. Whittome: Musée des Traces Oct 20 – Jan 6

21 Sunday

1pm Film: ***Ottinger***

2:30pm Tour: en français

3pm Sunday Concert

23 Tuesday

11:15am Film: ***National Dream***

24 Wednesday

1:15 & 6:45pm Course: ***Venetian Lights***

6pm Tour: ***Rendezvous with Art***

6:45pm Tour: en français

25 Thursday

11am Grange Lecture

26 Friday

11:15am Tour: ***Artful Conversation***

12:30pm Noon-Hour Films

27 Saturday

2pm Tour: Signed Talk

28 Sunday

2:30pm Tour: en français

30 Tuesday

11:15am Film: ***National Dream***

31 Wednesday

1:15 & 6:45pm Course: ***Venetian Lights***

6pm Tour: ***Rendezvous with Art***

6:45pm Tour: en français

Ottinger's *Johanna d'Arc*

THE COLLECTION IN FOCUS

Dürer and the Golden Age in Nuremberg

BY CHANTAL MARIE CORMIER

THIS EXHIBITION DEMONSTRATES NUREMBERG'S IMPORtance as an artistic milieu from circa 1493, when *The Nuremberg Chronicle* was printed, until 1530, two years after Dürer's death and five years after the city had accepted the Reformation. Nuremberg's development as a trade metropolis was fostered by its geographical location in the heart of the empire and the talent of its craftsmen, who virtually monopolized many areas of scientific instrument-making (astronomy and optics, among others). The most important factor contributing to the city's success was humanism. In contrast to the theological concerns of the Middle Ages, this intellectual movement, through its study of Greek and Roman cultures, stressed the importance of man, his institutions and creative endeavours. The start of the sixteenth century was a transitional period, as Nuremberg evolved from a self-contained late Gothic town to a Renaissance city. Its healthy economy was fostered by a wise patrician government composed of men from prominent families who became the city's leading patrons. They created a stable environment for the arts, called the 'Golden Age' by many historians.

The exhibition concentrates mainly on the graphic art of Albrecht Dürer, since he typifies Nuremberg's changing status. Although born and trained in a medieval northern environment, he developed into an artist worthy of the Italian Renaissance. This development came about as a result of his involvement with Nuremberg's humanist circle and his two journeys to Italy. He was the first northern artist conscious of the conception of art as being more than craft. Like Leonardo da Vinci, Dürer produced studies, diaries and treatises that reflect a man of ideas, as well as a man of skill.

Albrecht Dürer, *Adam and Eve*, 1504; engraving on laid paper, 24.5 x 19.1 cm. Purchase 1984.

Adam and Eve (1504) represents the culmination of Dürer's years of investigation of the ideal proportions of the human body. The engraving reflects the triumph of Italian Renaissance art in Germany: the first man and woman, created in God's image, are presented as classic nudes modelled after antique prototypes. The proportions of the figures correspond to the famous Vitruvian canon adopted by artists of the Italian Renaissance. Adam's posture is a variant of the celebrated *Apollo Belvedere*, while Eve is reminiscent of another classical statue, the *Medici Venus*. Unlike late medieval depictions of the Fall of Man, nakedness is presented not as an imperfection, but as a symbol of a new, positive, secular ideal of beauty – a product of the artist's creative reasoning. With this engraving, Dürer reached new technical heights: no shape, texture or fleeting shadow could elude his burin. *Adam and Eve* firmly secured his position as Europe's foremost printmaker.

Dürer's technique and inventiveness had a profound influence on the artists of Nuremberg and throughout Europe. Almost every painter and printmaker active in Nuremberg between 1500 and 1528 either trained with Dürer or worked in his atelier. But a lack of knowledge concerning the actual number of pupils in his workshop is partly due to the fact that there was no painters' guild: almost no documentation records the movements of the artists of the period. Apart from his artistic influence, Dürer changed the prevailing attitude to printmaking, as the first artist to realize that prints could be made for a wider audience, not just for a single patron.

The last section of the exhibition features two of Michael Wolgemut's woodcuts (he was Dürer's teacher) and the works of Dürer's pupils, who were known as the Little Masters and who transmitted Dürer's legacy to the next generation. They worked mainly after the Reformation had been accepted by Nuremberg in 1525 – a critical date in the city's history since the Protestant Reformation created new attitudes about the function and morality of religious art. Once Luther's teachings had rendered most religious devotional pictures superfluous, artists began to concentrate on other subjects, producing woodcuts and engravings of classical literature or daily life that catered to a new and much wider audience.

Chantal Marie Cormier is the Shell Canada intern, Prints and Drawings, for summer 1990.

Dürer and the Golden Age in Nuremberg
Walter Trier Gallery, October 20 – December 2

The Shell Canada Internship in Prints and Drawings

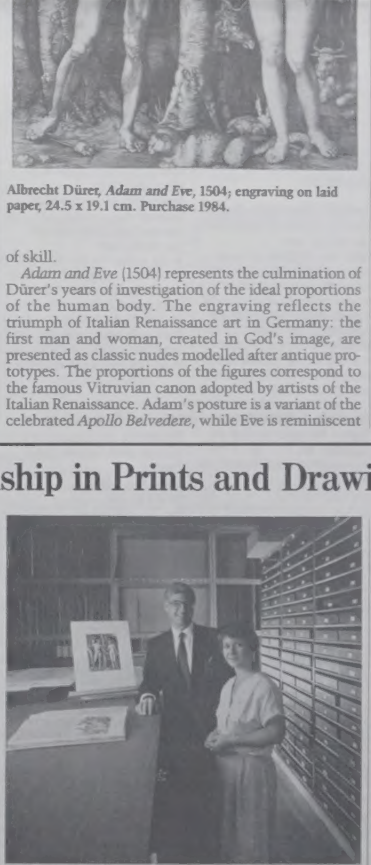
BY KATHARINE LOCHNAN

THE PROGRAMME FUNDING AN INTERNSHIP IN PRINTS and Drawings, set up last year by Shell Canada Limited, has generated very positive feedback from art history departments across the country.

Our poster advertising the 1990 internship brought nine applications from well-qualified students, interested in curatorial work and registered in M.A. or Ph.D programmes, at Queen's, York and the University of Toronto. Making a selection on the basis of quality would have been impossible. However, Chantal Cormier, expressed a desire to work in a *print* collection and was awarded the internship.

Currently completing her M.A. at McGill University, Chantal has been consulting 17th-century etchings by Perelle and Silvestre in an attempt to reconstruct Le Nôtre's plan for the gardens at Vaux-le-Vicomte. Once her thesis on the origins of the French formal garden is complete, she plans to pursue a Ph.D on 16th-century German engraving and its relationship to the humanist movement in Nuremberg.

From June to August, Chantal spent ten productive weeks at the Gallery learning cataloguing techniques and the basics of paper history and conservation, while participating in the department's day-to-day business. In putting together a small exhibition related to her proposed doctoral work, she chose a theme, selected prints from the AGO's and Royal Ontario Museum's collections, wrote interpretive panels and designed the installation in the Trier Gallery.



John Lyon, vice president, Retail Market, Shell Canada Limited with Shell Canada intern Chantal Cormier.

We are very grateful to Shell Canada Limited for making it possible to provide graduate students in art history with opportunities for professional development, opportunities that are virtually unheard of in Canada. They help students bridge the gulf between reproductions and original works of art and provide those with curatorial proclivities with the opportunity to explore the inner workings of an art museum. Our Shell Canada interns have brought wonderful life and energy into the Print and Drawing department, as well as welcome help with the cataloguing and care of the collections.

Katharine Lochnan is curator of Prints and Drawings.

Exhibitions

Irene F. Whittome: Musée des Traces
E.R. Wood Gallery
Oct 20 – Jan 6
With a giant tortoise as its symbolic focus, Irene Whittome's *Musée des Traces* uses museum methodology to present and frame experience and history, including the ongoing processes of artmaking and the formation of identity. Developed over a four-year span, the installation is a "putting into an enclosure" of a series of traces or markings in time. Catalogue. A Fraser Elliott Foundation Canadian Contemporary Exhibition.

Dürer and the Golden Age of Nuremberg
Walter Trier Gallery
Oct 20 – Dec 2
Culled primarily from the AGO's collection, this exhibition reveals Dürer's genius and presents Nuremberg as one of the Holy Roman Empire's most significant artistic centres at the start of the 16th century.

Prints from the Age of Rembrandt
Walter Trier Gallery
to Oct 14
Prints from the Gallery's collection, including works by Rembrandt, celebrating the Golden Age of Holland.

Interventions: An Exhibition from the Collection of Delfryd Celf
Permanent Collection Galleries
to Nov 4
Works by conceptual artists Robert Barry, Stanley Brouwn, Daniel Buren, Alan Charlton, Dan Graham, Lawrence Weiner and Ian Wilson are inserted among the AGO's permanent collections. A brochure, available at the Gallery's front desk, maps the locations.

Lucius R. O'Brien Visions of Victorian Canada
Sam and Ayala Zacks Galleries
to Nov 25
The foremost landscape artist of his day, Lucius O'Brien painted heroic images of Canada's scenic wonders during the time of Victoria's reign. Today his work is recognized as a powerful expression of the pride and ambition that fuelled Canada's expansion following Confederation. Including 18 oils and 62 watercolours (he is considered a master of the medium), this is the first retrospective exhibition of O'Brien's art. Poster. Catalogue (English & French editions).

Permanent Collection

Walker Court, Fudger and Leonard Galleries
Fourteenth–20th-century paintings, 19th and 20th-century sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Prints and Drawings Galleries
The AGO collection and loans.

Extension Services

The following AGO-organized exhibitions will circulate during October. Dates are subject to change.

SMS: A Collection of Original Multiples (CONTACT)
Inverarden Regency Cottage Museum, Cornwall
to Oct 1

For the Record: Ontario Women Graduates in Architecture 1920–1960
McIntosh Gallery, London
to Oct 28

Lucius R. O'Brien, *Eventide (Marshes at Grand Pré)*, c. 1893; oil on canvas, 50.8 x 74.2 cm. Collection AGO, gift of Sir Edmund Walker, 1918.

Spirit in the Landscape
McMichael Canadian Art Collection, Kleinburg
to Nov 11

Flights of Fancy: Kenojuak, Lucy, Pitaloosie (CONTACT)
Inverarden Regency Cottage Museum, Cornwall
Oct 5 – Nov 5

Jacques Lipchitz: A Life in Sculpture
The Nelson-Atkins Museum of Art, Kansas City
Oct 7 – Nov 25

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak
Dalhousie Art Gallery, Halifax
Oct 18 – Dec 2

Inquiries: Language in Art
Thunder Bay Art Gallery
Oct 26 – Nov 25

"Artists with Their Work" Programs

Lupe Rodriguez: Painting
Thames Art Gallery, Chatham Cultural Centre
to Oct 7

Rae Johnson: Painting
Oakville Galleries: Centennial Gallery
to Oct 14

Sybil Goldstein: Painting
Thunder Bay Art Gallery
to Oct 14

Stephen Andrews: Painting and Drawing
Laurentian University Museum and Arts Centre, Sudbury
to Oct 21

Shirley Yanover: Sculpture
Whitby Arts Inc., The Station Gallery
Oct 6–28

Ron Martin: Painting
Forest City Gallery, London, Ont.
Oct 13 – Nov 3

Andy Fabo: Painting
McIntosh Gallery, University of Western Ontario, London
Oct 31 – Dec 16

Courses

Venetian Lights: The 16th Century in Italy
Dr. Francis Broun
The Jackman Hall: Wednesdays Sep 26, Oct 3, 17, 24, 31, Nov 7
A) 1:15–3:15pm B) 6:45–8:45pm
A six-week series that focuses on the Golden Age in Venice and on such masters as Bellini, Titian and Tintoretto. Members, seniors, students, $70. Non-Members $80. Major credit cards accepted. For tickets call 979-6601.

Lectures

All lectures are held in The Jackman Hall (McCaul Street entrance).

Young Women Artists from Berlin
Dr. Sigrid Schade
Wed Oct 10, 8pm
From a perspective that looks both to a divided past and the promise of a united future, art historian Dr. Schade will discuss the differing aesthetic, social and cultural environments in which young artists, particularly women artists, work in East and West Berlin today. Free admission. First come, first served seating. Presented in conjunction with the Goethe Institut Toronto, as part of a free two-day symposium on feminist aesthetics in the arts (Oct 12–13, Innis College, U of T. Information: 924-3327).

Art and Artists in Russia Today
Dmitri Kaminker
Thu Oct 18, 8pm
Soviet artist Dmitri Kaminker will discuss his own sculpture, the work of his Leningrad contemporaries, the effects of politics, and the artist's role in the U.S.S.R. *before and after glasnost*. Free admission. Tickets required, available on a first come, first served basis at the Info Desk after October 1. Under the auspices of the Toronto Sculpture Garden, and supported by The Canada Council and the Ministry of Culture and Communication, the 41-year-old artist came to Toronto on a four-month visit to create an installation at 115 King St East (open October 17 to spring 1991).

Irene F. Whittome: Musée des Traces
Sun Oct 28, 3pm
Artist Irene Whittome will speak in conjunction with her current installation, the culmination of an extended project in which a multitude of objects and photographs, both public and private, are displayed as a "museum of traces" or markings in time. Free with Gallery admission. First come, first served seating.

The Philip G. McCready Annual Memorial Lecture on Canadian Art
Leaves of Pine: Walt Whitman's Influence on Emily Carr and Lawren Harris
Dr. Ann Davis, education and public programming director, London Regional Art and Historical Museums
Wed Nov 14, 8 pm
In the ninth in this distinguished series, Group of Seven specialist Dr. Ann Davis will examine the sources and nature of American poet Walt Whitman's influence on Lawren Harris and Emily Carr. Through Whitman, these artists found support for their pantheism, their rejection of organized Christianity, their emphasis on the intuitive individual and their generally optimistic outlook. Free admission. Tickets required (available at the Info Desk after October 1).

Talks and Tours

Learn about artists and themes over the centuries, confront issues in contemporary art and increase visual awareness. Topics are available at the information desk. Free with admission. For group tours 979-6601.
Tues to Thu 12:15pm & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat*** & Sun 2pm & 4pm
En français: le dimanche à 14h 30, le mercredi à 18h 45

***Rendezvous with Art**
For the after-work crowd, a half-hour tour plus informal discussion.

****Artful Conversation**
Fridays, a half-hour tour plus coffee and conversation.

*****For the Hearing Impaired**
The last Saturday each month, a signed talk at 2pm.
October topic: *Lucius O'Brien*

Adventures in Art
Looking for adventure at lunchtime? Take 20 minutes at the AGO to explore *The World of Picasso, O Canada, What Else Is New?* or *Impressionism at Home and Abroad*. A lively interactive series, running the first three weeks in October and November (Tuesdays and Thursdays at 12:15). It's art for the noon-hour adventurer at the AGO.

Walking Tours

Lucius R. O'Brien, Visions of Victorian Canada
Dennis Reid, curator, Canadian historical art
Sam and Ayala Zacks Galleries
Sun Oct 14, 3pm
As the outstanding Canadian artist of his day, Lucius O'Brien produced deeply moving images of Canada's new Dominion. Join curator Dennis Reid for a tour of this major retrospective, the first devoted to one of the central figures in our history. Free with admission.

Dürer and the Golden Age in Nuremberg
Chantal Marie Cormier, guest curator
Walter Trier Gallery
Fri Oct 19, 2pm
Join the exhibition organizer for a fascinating look at the creative milieu of the "Free Imperial City" of Nuremberg, home to the printmaking genius Albrecht Dürer and one of the Holy Roman Empire's most significant artistic centres in the 16th century. Free with admission.

Gallery School

Anne Tanenbaum Gallery School
Studio class sizes are limited. Faculty and courses may be subject to change. Information 979-6621.

Adult Studio
Wed & Thurs Sep 19 – Nov 22, 7–10pm
Studio courses offered for both beginner and more advanced students. Ten-week sessions include introductory and intermediate life and portrait drawing, plus painting, printmaking and watercolour. Registration by mail or in person only. Cheques may be post-dated to first day of class. Fee: $200; $150 for Gallery Members.

Advanced Studies in Visual Art
Sat Sep 15 – June 1, 9am–1pm
This course provides technical training and aims at developing perceptual awareness. As a precollege program, the curriculum gives special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, architectural and basic design.

To apply for entrance, secondary school students should submit 12 slides or original pieces of art, a letter of recommendation from their art teacher or other school official, and a brief personal statement (250 words) explaining their interest in the course and detailing any previous art-related experience. Fee: $300; $250 for Gallery Members. The program is generously funded by the **Eaton Foundation** with special scholarships provided by **Shell Canada Limited**.

Masters' Series: Adult Studio
Tues Sep 18 – Nov 20, 7–10pm
Selected masterworks from the permanent collection will be studied from a studio perspective with curatorial examination and discussion. Fee: $200; $150 for Gallery Members.

For Kids

Family and Community Studio
Sun Oct 15 – Dec 9, Jan 6 – Mar 10, Apr 7–21, 1–4pm
Drop by the Gallery School on Sundays to create your own masterpiece. Materials and guidance by Gallery artists will help you and your family enjoy drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Free with AGO admission.

Hands On

Sun Oct 7 – May 26, 12–4pm
Kids aged 4–12 and their parents are invited to join in imaginative art-related activities. Come and create a live portrait via costumes and video, or produce high-tech computer drawings or a "painting" made of light. The whole family will enjoy the interplay between these activities and the AGO's contemporary and old master works. Pick up tickets for hourly sessions at the Info Desk (first come, first served). A parent/child program, free with Gallery admission. Information 977-0414 ext201.

Films

Noon-Hour Films
Films in Jackman Hall. Free with Gallery admission. Entrance is via the main lobby.

The National Dream
Tuesdays, 11:15am

This dramatic series captures the epic struggles to open the Canadian West and join Canada from sea to sea.

Oct 2
1: The Great Lone Land
(1974 col. 54 min) Sir John A. Macdonald announces his plan to build a railway to the Pacific.

Oct 9
2: The Pacific Scandal
(1974 col. 54 min) Charges of corruption and intrigue ring out as the Pacific scandal comes to a head.

Oct 16
3: The Horrid B.C. Business
(1974 col. 54 min) Canada reels in a depression as Prime Minister Mackenzie vainly tries to cope with inherited problems. Surveyors squabble and B.C. clamours for the promised railway.

Oct 23
4: The Great Debate
(1974 col. 54 min) Back in power, Sir John A. Macdonald reluctantly names three capitalists to head a syndicate.

Oct 30
5: The Railway General
(1974 col. 54 min) Cities spring up as the railway snakes across the prairies, masterminded by CPR's dynamic William Cornelius Van Horne.

Art of the Western World
Fridays, 12:30pm

Oct 5
The Classical Ideal
(1989 col. 60 min) Part 1: Greek and Roman art.

Oct 12
A White Garment of Churches
(1989 col. 60 min) Part 2: Romanesque and Gothic architecture.

Oct 19
The Early Renaissance
(1989 col. 60 min) Part 3: The beginning of Renaissance art in Italy and the Northern Renaissance.

Oct 26
The High Renaissance
(1989 col. 60 min) Part 4: Art and architecture in Italy.

Concerts

Sunday Concerts
Sun Oct 21, Nov 18, Dec 9, 3 pm

Guitarist Sylvie Proulx.

Come join us. And listen to the music. With renovations in the Gallery's elegant 1920s Walker Court (note the airy skylight), Sunday concerts should be a genuine pleasure now. Starting off the fall season on October 21 is guitarist Sylvie Proulx, an international performer who has played for audiences in Canada and England. To make sure you won't miss out, please mark this season's concerts on your calendar: October 21, November 18, December 9, January 20, February 24, March 24, April 14 and May 12. Media support by Sun Alliance Insurance in association with CFMX-FM.

The Grange

The Grange
Complete your visit to the AGO by seeing where it all began – at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the Gallery's first home. Travel back in time and discover this elegantly restored gentleman's house of the 1830s. Free with Gallery admission. Entrance is via Grange Park. To gain entry please use the handsome lion knocker. To arrange adult tours call 977-0414 ext237. A Volunteer Committee project.

The Grange Luncheon Lectures
Thu Oct 11, 25, Nov 8, 11am
Calling all Toronto history buffs. Via lecturers with credentials in the

heritage community, we'll explore Toronto's society and politics circa 1850, when William Henry Boulton was four-times mayor and an MLA. Tickets $10, series $25. Reservations 977-0414 ext 237.

Oct 11
Birth of the News
Douglas Fetherling, literary editor, *Kingston Whig-Standard*
As well as founding "little York," Lt. Governor John Graves Simcoe encouraged the founding of the town's first newspaper *The Upper Canada Gazette* in 1798. By 1867, 82 papers had come and gone – publications with a blithe disregard for impartiality and the laws of libel.

Oct 25
Tumult & Tirade: Politics in 19th-century Toronto
Dr. Carol Wilton-Siegel, Canadian History, York University
During this turbulent period, Toronto's history was marked by rebellion, election riots, effigy burnings and a spate of reformers who sought to end a corrupt city government's stranglehold.

John W. Cotton's 1915 aquatint *The Grange Entrance*. Collection AGO.

Nov 8
Mind Your Manners
Dorothy Duncan, The Ontario Historical Society
Though a colonial backwater, as a garrison town and the capital of Upper Canada, York/Toronto developed a lively social life. Since many of its status-conscious citizens, government officials and military officers came from cultured European backgrounds, they organized balls, dinner parties, musical evenings and literary societies, where the niceties of behaviour were disregarded at one's peril.

Gallery Hopping

A Volunteer Committee project. For information and tickets (these must be purchased in advance), call 977-0414 ext 263.

Art and Architecture Tour: Toronto
Thu Oct 4, 9:15am
Join well-known historian William Dendy for a bus and walking tour of Rosedale. Bus leaves Rosedale subway station 9:15am, returning 4pm. Includes lunch and refreshments at the Toronto Lawn Tennis Club. Tickets $45.

Peterborough: Then and Now
Wed Nov 7, 9am
We'll visit this lively city to sample its past and its contemporary art scene. The Centennial Museum and Art Gallery of Peterborough are included. Bus leaves St. Clair station 9am (Pleasant Blvd entrance). Tickets required.

Travel AGO

A Volunteer Committee project. For brochures and information, call 977-0414 ext 263.

Holland
Apr 19–28, 1991
It will be tulip time in Holland, home of Hals and Rembrandt, for this eight-day tour of treasures. From Apeldoorn to Amsterdam, from Delft to Haarlem – flowers and bicycles, barges and beer.

Ireland and Wales
April 30 – May 13, 1991

Powerscourt House Gardens, Ireland

Capture the flavour of Ireland, its people and landscape, with a tour of historic homes and gardens. Enjoy the vitality of Dublin. Then travel to romantic Wales, to the wild mountains, lakes and castles that have inspired so many landscape artists.

Turkey
May 1991
Layers of history, from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. Lose yourself in the Byzantine and Ottoman opulence of Istanbul. Explore legendary Troy, the ancient Roman capital of Ephesus, the hidden cities and surreal landscape of Cappadocia. Aboard the *Halas*, we'll glide along the crystal waters of the Turkish Riviera. Come and discover this majestic landscape, these historic destinations.

The New Berlin & East Germany
Sep 5–16, 1991
Pass through the Brandenburg Gate into a world of art treasures, antiquities, music and theatre. Hunting lodges, river castles, spectacular scenery and visits to Dresden and Meissen enhance our tour.

Russia and Finland
Sep 20 – Oct 4, 1991
Travel by Finnair to the heart of Russia. Tour Moscow's churches, galleries and czarist treasures, historic Kiev's golden-domed monasteries, and the elegant architecture of Peter the Great's St. Petersburg, now Leningrad. Conclude with a stay in Helsinki, Finland's gateway to the north.

The Berkshires
Fall 1991
Autumn mists and glorious fall foliage will surround us as we drive through New England to explore historic mansions, art collections, and, perhaps, harvest festivals.

Club AGO

Club AGO (Young Associates of the AGO) brings young people and art together, offering its members the chance to participate in educational and social programs. AGO membership is a prerequisite: Club AGO membership is $15, $5 for students. Information and tickets via the Volunteer Office 977-0414 ext 263.

Young at Art
Interventions
Wed Oct 17, 7 & 7:30pm
Join Christina Ritchie, assistant curator of international contemporary art, at 7pm and a docent at 7:30 for a tour of *Interventions*, an intriguing installation of conceptual art that juxtaposes historical and contemporary works. Afterwards meet in the Members' Lounge for conversation with the curator. Club AGO Members free, guests $5. Phone for reservations.

Lucius O'Brien
Wed Nov 21, 7pm
Join us for a tour of Lucius O'Brien's heroic images of Canada. Meet afterwards in the Members' Lounge for drinks and conversation. Club AGO Members free, guests $5. Reservations required.

Deco-Dance
Roaring '20s Halloween Costume Ball
Sat Oct 27, 8pm
Drag out your fringes and jewels and dance the night away in the Gallery's Walker Court. There's a live band, so brush up on your Charleston! Lavish costumes, prizes galore, an ever-open (well, almost) bar. Club AGO Members $35 (after October 17, $45), non-Members $45. A Club AGO project.

Members' Activities

New Members' Party
Nov 1, 7-9pm
Come and join a special party to welcome new Members to the Gallery. *All Members* are welcome to attend. Festivities include gallery talks, behind-the-scenes tours and a reception in the Walker Court. Please present your invitation or membership card at the door. Supported by **Inniskillin Wines**.

A Tribute to Edmund C. Bovey
To honour the late Ed Bovey's contributions to the arts in Canada, there will be a special tribute at 7:30pm on Sunday, October 21. For tickets ($40) to this celebration of his life and work, please call Roy Thomson Hall: 977-7107.

Tickets for Membership Programs
For the following Volunteer Committee programs, tickets (limit of four per member) *must* be purchased in advance. Refunds only available up to three working days prior to event. To order by mail, please follow page 6 instructions; by credit card, call 977-0414 ext 263.

Art in the Morning
Lucius R. O'Brien
Wed Oct 17, 9:30am
David Wistow, education lecturer, tours this exhibition of 19th-century landscapes by the outstanding Canadian artist Lucius O'Brien. Works are borrowed from most major collecting institutions in Canada, as well as from Her Majesty the Queen. Prepaid tickets ($5.50) required.

Surrealism
Wed Nov 14, 9:30am
Meredith Saunderson will introduce the surrealist movement via works by Dali, Tanguy and Magritte from the AGO collection. Prepaid tickets ($5.50) required.

Sunday Start with Art
Lucius R. O'Brien
Sun Oct 14 & 28, 11am
Join education lecturer David Wistow on October 14 and a docent on the 28th for a tour of artist Lucius O'Brien's landscapes. Prepaid tickets ($7.50) required.

Henry Moore
Sun Nov 18, 11am
Curator of 20th-century art Alan Wilkinson will tour the AGO's Moore collection of sculptures, drawings and maquettes. Prepaid tickets ($7.50) required.

Shops and Services

Art Rental and Sales Gallery
There's an exciting new installation on our walls this month. And our bins are full of art to tempt all tastes. With friendly staff to help you make selections, you're sure to find something to take home immediately. Remember also that we *deliver*. We're at 35 McCaul Street, 2nd floor. A Volunteer Committee project. 979-6658.

The Book Shop

Using his privileged position in Christie's press office, insider John Herbert has written a fascinating history of Christie's turn-around and transformation since the sixties. As fine art auctions became stop-the-press news, Herbert saw it all and now tells all – the big stories and big deals, the development of marketing and strategy, the slumps, scandals, rivalry and international expansion of a once-traditional auction house. $50. (Members' discount 10%.)

The Impulse Shop

Mappelthorpe-designed plate, from Swid Powell.

Flushed with elegant metallic colour – black, charcoal, turquoise, gold and purple – anodized aluminum ware brings striking design to your office and home. There are pens, shaving brushes, salad servers, boldly sculpted candle holders. And hand-spun bowls by artist-maker David Tisdale. For all your "hang-ups," you can choose an iron mini-antler or a fish-shaped coat hook. A Volunteer Committee project.

Jewellery Shop

Simon Muscat's leather bracelet with sculpted silver hands.

We have handcrafted silver bangles and soap-bubble blowers, a sleek baby spoon with bells, and delicate rose glass bottles encrusted with sterling silver leaves, plus imaginative necklaces and earrings. A Volunteer Committee project.

The Reproduction Shop
Stop by for a Lucius O'Brien exhibition poster or one of the excellent reproductions of his work. And check our other fine art reproductions. We also have ready-matted images plus instant frames. Members' discount: 10% on sales over $10. A Volunteer Committee project.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available.

Edward P. Taylor Reference Library
Closed temporarily to all nonstaff readers. The library collections are being reorganized and stored prior to their move to new quarters in mid-1991.

The Restaurant
The popular main-floor dining room offers a diverse moderately priced menu. Fully licensed. Reservations 977-0414 ext 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Membership Centre
For service and information, visit the AGO's membership centre in the lobby. New, renewal and gift memberships are available. All inquiries are welcome.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

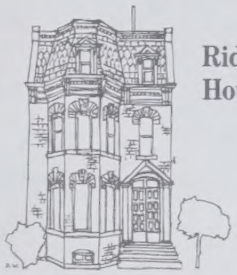
Norma Ridley Reading Room
A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

Picasso's *Seated Woman*. At the Repro Shop.

We Now Have What We Think Every AGO Member Should Have. A Great Guidebook.

Augustus John's *Marchesa Casati* 1918/19

YOU GET AN ELEGANTLY DESIGNED BOOK, FEATURING 352 richly coloured illustrations that present some of the highlights of the AGO collection from the Renaissance through to the present day. You also get a series of lively mini essays accompanying each image, and an introductory history of the Gallery. For Members only there's a special $30 pre-publication price (regular price $40). If you need an order form, please pick one up at the AGO Book Shop. Remember, this offer expires December 31. For information call 979-6620.



Ridley House

THANKS TO NORMA AND THE LATE JOHN RIDLEY, MEMbership and Development now have a new home, affectionately known as Ridley House. We're right across from the Gallery at 318 Dundas Street West.

Back in January, we realized that the Division needed to be in one location and when this house came on the market, it was immediately flagged as a possible future home. Of course, we faced the same problem as many families in Toronto. How would we pay for it?

In 1970, the AGO Foundation received a significant bequest for capital projects from Norma's late husband, John B. Ridley. Over twenty years, income from this bequest maintained the Norma Ridley Reading Room and the Members' Lounge, but a new home for Membership and Development proved to be an ideal opportunity for the Ridley Estate to make a permanent investment. Norma wholeheartedly agreed with this and in October, with flutes of champagne, John and Norma Cameron will officially open Ridley House.

A small meeting room now serves our many volunteer committees and the entire division (Membership, the AGO Foundation, the Annual Giving and Stage III funds) has easier access to shared resources, including the computer data base that maintains all our records. Ridley House, now our headquarters, is open during business hours and the membership centre continues to welcome Members in the Gallery's lobby.

ART GALLERY OF ONTARIO

AGO NEWS

OCTOBER 1990

Ulrike Ottinger Retrospective October 9–21

Ulrike Ottinger: Berlin Fever

BY JIM SHEDDEN

GERMAN FILM PROGRAMMER RENATE MOHRMANN HAS noted that in 1962, when the legendary Oberhausen Manifesto was written "and demands were made to create the new German feature film, there was not one single woman among the 26 angry young filmmakers." Now, almost thirty years later, after years of struggle against a male-biased film culture, there are hundreds of woman filmmakers. When one speaks of West German film today, one speaks not only of Rainer Fassbinder, Werner Schroeter and Rosa von Praunheim, but also of Dorris Dorrie, Helke Sander and Ulrike Ottinger.

Ottinger, the subject of this retrospective, was born in Konstanz in 1942, but now resides in Berlin. After studying art from 1959 to 1961, she worked in Paris as a photographer and artist. In 1969 she returned to Konstanz where she founded Visuell, a film club. She directed her first film, *Laokoon & Sohne*, in 1972, and since then has made a total of eleven films, ranging from *Berlin Fever*, a 12-minute documentary of a happening by Wolf Vostell, to *China – The Arts, The People*, a 4 1/2-hour travel account.

Most of Ottinger's film work has been devoted to eccentric, highly stylized feature dramas which, according to Mohrmann, are concerned with emancipating "images from the supremacy of words." Ottinger is "less interested in the empirical woman than in the idea of the female character ... the literary figure dominates the scene." Ottinger's work is marked by elaborate sets and outfits which are often created by designer Tabea Blumenschein, who also acts in a number of the films.

Jim Shedden is assistant programmer, Film Department.

Freak Orlando.

Ticket of No Return, top & left.

Ulrike Ottinger

Oct 9–21
Co-sponsored by the Art Gallery of Ontario and the Goethe Institute Toronto, this retrospective is part of a larger Feminist Aesthetics Symposium being held in Toronto in October. The AGO film series, which includes all but two of Ottinger's films (*Laokoon & Sohne, Die Betorung der Blauen Matrosen*), neither of which could be subtitled in time, is complemented by an exhibition of Ottinger's still photography – September 17 to October 20 – at the Goethe-Institut Toronto, 1067 Yonge.

Tickets ($4) may be purchased one hour before each screening outside the Jackman Hall – entrance via McCaul Street. Or, beginning October 1 (Tuesday to Friday 11am to 4:30pm), at the AGO's Film Department. Tickets may also be ordered by phone with major credit cards. Information 977-0414 ext260.

Tues Oct 9, 7pm

Superbia – Pride (Superbia – Der Stolz)
(1986, 15 min. 16mm col)
Ottinger's portion of *Seven Women, Seven Sins*, which also included work by Bette Gordon, Helke Sander, Chantal Akerman, Maxi Cohen, Valie Export and Laurence Gavronn.

Berlin Fever (Berlinfieber)
(1973, 12 min. 16mm col)
A film document of a happening by Wolf Vostell.

Ticket of No Return (Bildnis einer Trinkerin)
(1979, 111 min. 16mm col)
Cast: Tabea Blumenschein, Lutze, Magdalena Montezuma, Nina Hagen, Eddie Constantine
Psychological portrait of two unusual, but also very different alcoholic women, revealed during a grotesque sightseeing tour of Berlin.

Fri Oct 12, 7pm

Johanna d'Arc of Mongolia
(1989, 165 min. 35mm col)
Cast: Delphine Seyrig, Irm Hermann, Gillian Scalici
The story begins on the Trans-Siberian Railway, which for the past century has transported European civilization through the untamed wilderness of the Siberian tundra and taiga. In bygone days, travel included ballrooms, dance orchestras, a chapel-car and built-in organ. Luxury suites, saloons, library and dining cars provided everything that era's fashionable society expected of a first-class hotel. But the grand myth of the Trans-Siberian Railway includes not only the crowned heads of Europe and *corps diplomatique*, but also the adventurers, soldiers, peasants and Jewish families fleeing pogroms, who crowded together in third-class compartments. Ottinger's film shows what happens when these different cultures meet. * *Ulrike Ottinger* will be present to introduce the film and answer questions following this screening of her most recent feature film.

Sun Oct 14, 1pm

Madame X: An Absolute Ruler (Madame X Eine Absolute Herrscherin)
(1977, 141 min. 16mm col)
Cast: Tabea Blumenschein, Roswitha Jantz, Irena von Lichenstein, Yvonne Rainer
Madame X, a pitiless beauty, the uncrowned ruler of the China Sea, launches an appeal to all women willing to exchange comfortable but unbearably dull lives for a world of love and adventure, filled with dangers and insecurities.

Tues Oct 16, 7pm

Usinimage
(1987, 15 min. 35mm col)
Industrial and urban landscapes from *Freak Orlando* and other films were used here as documentary material, spliced with corresponding fictional film scenes which take the same landscape and add a new slant through aesthetic alienation and compression.

Freak Orlando
(1981, 126 min. 35mm col)
Cast: Magdalena Montezuma, Delphine Seyrig
"Histoire du Monde", including the errors, incompetence, fear, madness, thirst for power, plus cruelty and the commonplace, presented as a little theatre of the world in five episodes, showing freaks from the beginning up to the present day as examples.

Fri Oct 19, 7pm

Dorian Gray in the Mirror of the Yellow Press (Dorian Gray Im Spiegel Der Boulevardpresse)
(1984, 150 min. 35mm col)
Cast: Veruschka von Lehndorff, Delphine Seyrig, Tabea Blumenschein, Magdalena Montezuma, Irm Hermann, Toyo Tanaka
"In Fritz Lang's film, Mabuse was a man, a card-sharp, and a counterfeiter. In Ulrike Ottinger's film he has mutated into a woman and a producer of consciousness, who distributes appearances only and in the end is mistaken in her phantasmagoria of complete dominion over media creation Dorian Gray. A prisoner of her own mania...the teacher falls victim to her star pupil, and the star pupil becomes master of the media empire." (Karsten Witte, *Frankfurter Rundschau*)

Veruschka in *Dorian Gray.*

Dalmation & dwarf in *Freak Orlando.*

Sun Oct 21, 1pm

China – The Arts, The People (China – Der Kunste, der Alltag)
(1985, 270 min. 16mm col)
The film "shows how the rituals of everyday life as they can be seen in public places are carried out in a presentational manner that is highly interactive, very much like the 'official arts' as we witness them: theatre, opera, art objects in museums, historic architectural sites...Despite its length, it moves along quickly, as though...the viewer is looking out the window of a train..." (Janet Bergstrom, *Camera Obscura*)

Special Screening

Fri Oct 5, 7pm

Canadian Experimental Film
A sample of films made by women over the past 20 years in Canada.
Rat Life and Diet in North America, Joyce Wieland, 1973, 14 min. *Trapline*, Ellie Epp, 1976, 18 min. *New Jersey Nights*, Veronica Soul, 1979, 13 min. *Idiot's Delight*, Midi Onodera, 1983, 5 min. *Appropriate Moment*, Caroline Wuschke, 1985, 20 min. *Accident/Interruption*, Cindy Gawel, 1985, 8 min. *You Take Care Now*, Ann Marie Fleming, 1989, 11 min.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30–9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Nonresident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax-deductible donation): $100

Available at the membership centre in the lobby and by mail or telephone from the Membership Office. VISA, MasterCard, American Express.

Other categories of contributing annual membership, including the Curators' Circle, recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members
From time to time our mailing list is released to arts and other nonprofit organizations that circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please contact the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise: a) address department specified b) specify date, name of event and number of tickets c) indicate your name, address (with postal code) and phone numbers d) include a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours
Tues to Sun 11am–5:30pm, Wed to 9pm. Closed Mon.

The Grange Hours
Daily 12–4pm, Wed also 6–9pm. Entrance via Grange Park.

Gallery Shops
Open daily 10:30am–5:30pm, Wed to 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tues to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Open Tues to Fri 11am–5pm, Wed to 8:30pm.

The Restaurant
Luncheon served Tues to Sun 12–3. Dinner: Wed 5–8pm. Closed Mon.

The Coffee Shop
Tues to Sun 10:30am–5pm. Wed to 9pm. Closed Mon.

Members' Lounge
Open to Members and guests noon–5:30pm, Wed to 9pm. Closed Mon.

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